

THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue
YOUNGSTOWN · OHIO

December 1, 1950

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. Eckman has your letter of November 27. I had meant to tell you that we had planned to have you stay with one of our Trustees. If you prefer however, to stay at the hotel that will be fine but we are hopeful that you would like to be the guest of Mr. & Mrs. Jerold S. Meyer. The Meyers are old friends of ours and live nearby.

I hope that you have not forgotten the photograph. We plan to use it on Sunday December 10 and would like to have it as soon as possible. The paper has a deadline for Sunday stuff of Wednesday afternoon which in this case will be December 6.

My mother writes that she had a nice visit with you.

Looking forward to meeting you at the airport Monday evening 8:45 p.m. I am,

Sincerely yours,



Jos. G. Butler,
Director

JGB:ee

WOOD - MAGIC
LLOYD NECK
HUNTINGTON, LONG ISLAND

December 1, 1950

Downtown Art Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am looking for a gallery with whom to establish an artist-dealer relationship. I realize all the usual difficulties - but I am writing this letter to you in the hope that you will consider the possibility after reading the following:

I am both a painter and a writer. This coming spring my first novel is being published by G. P. Putnam's Sons. Written in collaboration with my wife, the story is a historical novel of one day in the life of Benjamin Franklin. Its subject alone promises to make it one of the leading spring books, and the publishers will promote it by extensive advertising, etc. Actually, this novel is the latest step in a long-range writing program which has already resulted in nine published books for children.

At the same time I have a long-range program for my development as a painter. This spring I will be ready for an exhibition. To coordinate a first show approximately with the novel's publication is a unique possibility that should not be missed. The promotion advantages both to me and to a dealer seem worthwhile.

Of course, I believe my painting is good. I will be glad to show you what I have. My background is study in Philadelphia, New York and Europe. (Chiefly Henry McCarter, who worked originally under Toulouse-Lautrec.) I am "modern," but not extremist - perhaps my own development of "expressionism." Incidentally, I have my own group of students here in Huntington whom I teach in color, composition and technique.

My painting program is planned to be a major contribution to American art. If this statement appears over-emphasized, I can only say that I am actually carrying out a similar program in writing, with the important result mentioned above. In a sense, painting and writing are two different

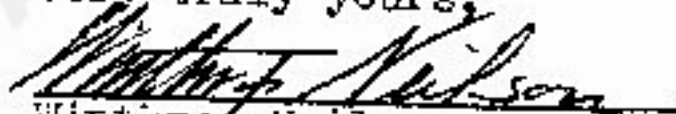
Downtown Art Gallery

Page Two

things; but basically they are similar and my training has been in painting.

I know this method of approach to you is unusual, but please accept it as a direct way of introducing myself to you. I hope you will be interested in going further?

Very truly yours,


Wintrop Neilson

WJ:GB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



State of New Jersey
DEPARTMENT OF EDUCATION

December 4, 1950

STATE HOUSE ANNEX
TRENTON 7

DIVISION OF THE
STATE MUSEUM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I wish to tell you how much the Arts Committee and I appreciated the fact that you and Mr. Alan came to Trenton to attend the ceremony for the opening of John Marin's Exhibit yesterday. We thought everything went off well and that Mr. Marin was pleased.

The representatives of various state organizations and institutions who came to the Museum that afternoon, numbering 681, felt it a distinct privilege to meet Mr. Marin and to see so many of his works.

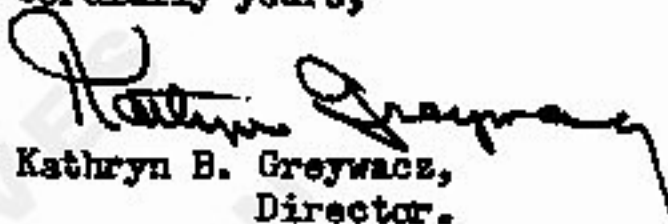
Did you get a chance to see the scroll presented to Mr. Marin? We think the Governor's tribute is well worded and the hand-illumination done by Miss Jamieson of our staff is commendable. We would like to have a close-up photograph taken of the scroll and perhaps exhibit it but we hesitate to ask him if we might borrow it - he seemed anxious to keep it, for which we don't blame him.

We understand Mr. Alan will send us prices of Marin's works which are for sale. Twenty copies of the catalogue are being sent to Mr. Alan - if you wish more, let me know.

I am sorry I could not personally escort you to the Old Barracks and also show you the Trent House which was furnished under the direction of Mrs. Joseph L. Bodine's committee - some of the important items were lent by the American Wing of the Metropolitan Museum.

Again thanking you for making the Marin Exhibition possible,

Cordially yours,


Kathryn B. Greywacz,
Director.

SCIENCE COMMERCE ART
THE READING PUBLIC MUSEUM AND ART GALLERY
READING, PA.

EARL L. POOLE, SC. D. DIRECTOR
DONALD A. SHELLEY, ASSISTANT DIRECTOR

TELEPHONE
READING 3-4201

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 4, 1950

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

This morning I received a printed notice of the John Marin Show which you supplied to the Trenton Museum, and upon showing it to Dr. Poole, our Director, he asked me to inquire for information about this particular exhibition as well as any others that you send out. We could use such an exhibition sometime next year, perhaps in the early autumn, and we would be interested to know what expenses are involved and just how you handle them. Since we are only three-and-a-half hours from New York, transportation would be no problem since we have our own stationwagon.

Any data you can send us would be greatly appreciated, I assure you.

Best wishes,

Donald

P.S. - In replying, any hints you can give me on your Williamburg Talks (angle of approach, general content, kind & number of slides) would be greatly appreciated in fitting my own material to go with yours. Could you put this information on a separate paper from your letter from TAS

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N.Y.
PARIS, 22 RUE DES CARPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

December 5th 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

Thank you very much for lending us the very fine John Marin. I quote from the letter just received from the person who tried it in their house:

"Thank you for your fine courtesies. Sorry the picture did not fit the price we had in mind.

Looks like our decorator will be selecting an antique wall bracket for the space, so for the present, we will have to forget about a picture".

I am sorry that we were not more successful.

With all best wishes,

Sincerely yours,

Harry A. Brooks

Harry A. Brooks
M. KNOEDLER and COMPANY, Inc.

HAB/ljt

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTISTS EQUITY BUREAU

DANIEL W. MILLSAPS, Jr.
Bureau Director and Licensee

HUDSON D. WALKER
Executive Director, AEA

JOSHUA BENION CAHN
Legal Counsel

AGENCY OF

AEA

625 MADISON AVENUE
NEW YORK 22, NEW YORK
MURRAY HILL 8-2910

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

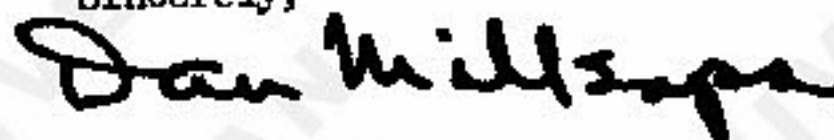
December 6, 1950

Dear Edith:

I tried to get in touch with you today, but you are so protected that it makes it difficult. A friend of mine who is on the Board of the Brooklyn Museum is very interested in a group of Jake Lawrence's paintings. I understand from Hudson that Sam Lewisohn has one series in his collection, and somebody else another. What is the story? The people are, of course, interested because of the big splurge of publicity, although they feel for altruistic reasons that it would be a good thing to show in a group. Please call me on this.

Best personal regards,

Sincerely,



Daniel W. Millsaps, Jr.
Director

DWM:jm

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

December 8, 1950

Mr. Theodore D. Taussig
Glens Falls Indemnity Company
80 John Street
New York, N. Y.

Dear Mr. Taussig:

Please ignore my claim in relation to the theft
of my wallet. I have just received payment on
another policy which I carry.

Sincerely yours

ESHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1950

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

It was swell of you to send me the code. I have been reading it very carefully and there are several points which I find somewhat confusing. Charles and I are going into it more thoroughly in the next few days, and on my return from a trip to Ohio I shall give you a more complete report of my reaction.

I am very happy -- in any event -- that the museums are interested in the problem and are actually making publication and commercial houses come across. More power to you.

Ang. my best regards.

Sincerely yours

EGH:la

December 9, 1950

Mr. Daniel W. Millsaps, Jr., Director
Artists Equity Bureau
625 Madison Avenue
New York 25, N. Y.

Dear Dan:

I don't quite get your point regarding my being
"so protected".

In any event I phoned you this morning and left
a message, but since I am going out of town for
about a week or so I thought it best to drop you
a note.

In your letter you do not say why your friend is
interested in Lawrence's paintings. Is it for
exhibition at the museum, elsewhere, or for
purchase? You have probably heard that Jake's
entire show was sold out. Thus we have none of
his paintings on hand other than the one hanging
and one or two out of exhibition at the present
time. Consequently we cannot supply any pictures
for a show. I can, however, give you the names of
two collectors who own entire series. Sam Lewisohn
is not one of them. Both of these collectors are
in New York. They are Roy Neuberger who owns the
Lawrence "War Series"; and the Milton Lowenthal
who own the "John Brown Series". If there is any
other information you require, please let me
know.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 9, 1950

Consolidated Edison Company
P. O. Box 138 - Cooper Station
New York 3, N. Y.

Gentlemen:

I am enclosing our check for the November bill. However, I want to report a serious error being made on our account. If you will refer to bills as recent as June and July, you will find that that the most recent bill is preposterous in comparison. While our consumption has not increased appreciatively, I note that the demand charge has gone up from 3.6 to 5.3 within a short period of five months. Surely there must be some serious error in this.

Will you be good enough to look into the matter immediately as I am holding up the current bill in view of the facts.

I shall be out of town until December 16th and hope to have a report from you by the following Monday -- December 18th. Thank you for your courtesy.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1950

Mr. Harry Turek
Paramount Hotel
238 West 46 Street
New York, N. Y.

Dear Mr. Turek:

I have been waiting for quite a period to the pleasure of seeing you at the gallery, so that we can discuss the bill which arrived some time after I made two payments.

I have studied the bill, after the first shock of the total, and find some discrepancies and duplications and we can go no further until we discuss the matter in great detail. Furthermore, we have made payments to some of these workmen directly, and do not know whether you have paid again etc. For instance, I now have before me the second statement from Askenas Bros., for plate glass for the Marin Room. On the other hand, you have an item under "glazier" for \$175 for the Marin Room, and since there is only one glass window, I assume that this is it. Askenas' bill is for \$59.16. I have not paid this, but should like to do so if you have not honored his bill. Incidentally, I think the discrepancy between the two figures is a little out of the way. There are many other duplications, including the charge for the carpentry done in my apartment for which I paid directly.

Don't you think that we should get together and check these figures, item by item to make sure that there has been no duplication in payment, and also to get down to earth about the actual amounts. I keep getting statements regarding the Asbestolith bill. The original agreement was \$500 and I have no intention of paying more. Frankly, I have never been as disappointed with anything as I am with the floor. It looked so beautiful that I was originally delighted, but it wears atrociously. We have had to spend a great deal of money on maintenance to keep it waxed and polished, but the footsteps show within fifteen minutes, and the place always looks a mess. The Marin Room floor is gray throughout the center, possibly because the place is much too cold or something else.

Please come in and let us get this thing straightened out, as I hate to have mysterious outstanding bills, and don't want to hold up legitimate ones.

Sincerely yours

ESHle

Copy to Wellbuilt Construction Co.

December 9, 1950

Mrs. Charles Zadok
7748 North Club Circle
Milwaukee 11, Wisconsin

Dear Mrs. Zadok:

Mr. Gearhart phoned me yesterday to advise me that the Garbisches finally agreed to lend you the material you requested. I suggested that he write to you directly enumerating the items.

Just as soon as you send me a list of the paintings actually to be exhibited, I shall send you my supplementary list to fill in the gaps etc., selected from our photographic records. I shall also send you photographs for reproduction together with whatever data we have on the material.

Sincerely yours

ESHL:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTISTS EQUITY ASSOCIATION

AEA

LEGAL COUNSEL

Joshua Binion Cohn

BUREAU DIRECTOR

Daniel W. Millsaps, Jr.

DIRECTORS AT LARGE

George Biddle
Henry Billings
Louis Boss
Louis Bouché
Byron Browne
Mina Clon
Robert Cronbach
Gladys R. Davis
Ernest Flane
Xavier Gonzalez
Harry Gottlieb
Dorothea Greenbaum
George Gross
Jack Levine
I. Rice Pereira
George Picken
Abraham Ramer
Anton Refregier
Hugo Robus
Katherine Schmidt
Georges Schreiber
Mitchell Sipotin
Harry Steinberg
Sol Wilson

NATIONAL DIRECTORS

Edward Biberman
Morris Blackburn
Cameron Booth
Robert Brackman
Lester B. Bridgman
Frederick Conway
Richard Florsheim
Carl Gerner
Elsa Hotzler
Mitchell Jamieson
Mervin Jules
Emil Koss
Herman Maril
Anne Seale Marsh
Edward Millman
Emmy Lou Packard
Dickson Reeder
John Rood
Samuel Rosenberg
Alvaro Schwelz
Miron Sokole
Clifford West
Andrew Wyeth
Karl Zerbe

HONORARY PRESIDENT: LEON KROLL • PRESIDENT: YASUO KUNIYOSHI
VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, RICO LEBRUN
HENRY SCHNACKENBERG, EUGENE SPEICHER, WILLIAM ZORACH
SECRETARY: SIDNEY LAUFMAN • TREASURER: SIDNEY SIMON
EXECUTIVE DIRECTOR: HUDSON D. WALKER

PLAZA 9-7461

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,
I must have meant you were "so busy"!
My friend who wants to arrange
the exhibition at the Bklyn museum
is Mrs. Darwin James, 222 2nd Ave.
East Place and she may be
interested in buying herself. So
long as you have some works
I'll let her know. I thought
there was a 3rd Lawrence
series that could be gotten to-
gether for her.
All best and thanks so
much for the information -
Sincerely
Dan

Monday evening

Neiman-Marcus

DALLAS 1, TEXAS

December 9, 1950

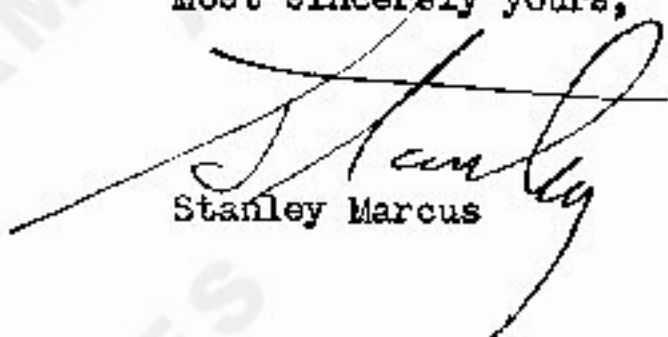
MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK, N.Y.

MY DEAR EDITH:

Such "chotspo"! I am enclosing a copy of our
Christmas catalog.

With warm regards, I am

Most sincerely yours,


Stanley Marcus

SM:fp

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 9, 1960

Mr. J. Vandenberg
7 Argilla Road
Andover, Massachusetts

Dear Mr. Vandenberg:

Forgive me for not having acknowledged the check earlier. The art business is so active these days that I am quite remiss with my correspondence.

The check did come and we were glad to get the matter settled. We are also sending you a credit for the O'Keeffe, thus clearing the account entirely.

I hope that you and Mrs. Vandenberg are planning to be in New York in the near future. It is always so nice to see you.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

December 11, 1950

OFFICE OF THE DIRECTOR


Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Here we go again! I'm afraid the Marins couldn't be sold in spite of your good advice at Martha Jackson's party. One seems to be too advanced and the other too conservative. I am sending them back to you with many thanks for letting us see them and with the hope that we'll be able to do something about them possibly later on.

Looking forward to seeing you when I come down again,

Sincerely yours,


Edgar C. Schenk
Director

ECS:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 3211

December 11, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In this closing week of our exhibition, AMERICAN PROCESSIONAL, I wish to express the deep appreciation of the Trustees and staff of The Corcoran Gallery of Art for your generosity in lending the following for so long a period.

Henry Clay, by Thomas Collyer and General Dix by an unknown artist,
painted wooden figures

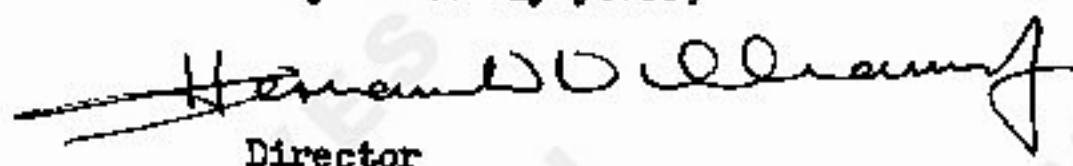
Eagle (copper and lead); Eagle (wood); Horse (cast iron weathervane);
Cock (weathervane); Wooden Figurehead and Ceres (painted wooden
figurehead)

From the opening on July 8, reactions to the exhibition both by the public and by the press have been most enthusiastic. Thousands of persons representing a large cross section of Americans of all ages, in addition to numerous foreign visitors, have seen the exhibition. In presenting to so wide an audience these carefully selected pictorial records we feel we have substantially contributed to a more poignant understanding of the growth of our country, from wilderness to great nation, as well as broadening the knowledge of American art.

As a token of our gratitude for your contribution to the comprehensiveness of AMERICAN PROCESSIONAL we have already sent you a copy of the illustrated book accompanying the exhibition. We believe that the value of this book will far outlive the actual exhibition and hope that it will be a useful addition to your library.

Again with deepest thanks for having so generously contributed to the success of AMERICAN PROCESSIONAL, I am

Very sincerely yours,


Director

HWW/ct

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HAMLIN UNIVERSITY
SAINT PAUL 4, MINNESOTA

DEPARTMENT OF ART

11 December 1950

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am working on an article dealing with the fusion of expressionism and abstractionism in American painting, and I have included mention of Jacob Lawrence, Kuniyoshi, and John Marin. While I have no idea whether or not there is a possibility that this article will see the light of day in print, it is necessary for me to provide photographs of the work of the men discussed when it is submitted to the publisher. I would very much appreciate borrowing any glossy prints you may have of recent, and preferably unpublished or little published work by these men which would indicate the use of both expressive and abstract structures.

I do not know your custom in dealing with requests of this sort, but I would be most grateful for this assistance if it is at all possible.

Sincerely yours,



Murray Turnbull
Assistant Professor of Art

December 11, 1960

Mr. J. D. Laveman
130 West 42 Street
New York 22, N. Y.

Dear Mr. Laveman:

This is to advise you that I have just made arrangements with an accounting firm to take care of our books in the future. Much as I regret taking this action, I am sure that you will appreciate the absolute necessity for so doing.

On several occasions I have requested a bi-monthly report -- once in the presence of Mr. Cooper -- and these were promised to me. Not only have none of these reports come, but I have to date seen no annual report for the past three years. Mrs. Rosenstein has to repeat items on the statements each month which should have been journalized a year or more ago. I do not know whether I can employ more help or whether it is imperative to cut down expenses. All in all, I am working in utter blindness. Furthermore, the income tax report has been postponed from time to time and as I recall the last promise from you to the federal government was December. It places us in a very unfortunate position and I believe that these delays are responsible for the checking we get from various departments.

Also, because I do not know the status of the gallery, I am not in a position to make any decision about my personal affairs. If my drawings this year are to be increased, then I am ~~am~~ in a position to give additional gifts and should not have waited until December when it is very obvious.

I am making an explanation because our relations have always been so friendly and because I am so sorry that this has to be. I have arranged for a monthly audit and bi-monthly report for the future.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWSOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

December 11, 1950

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

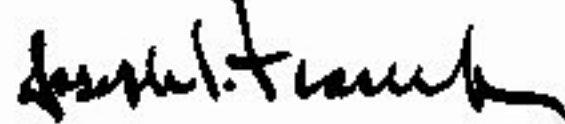
I am enclosing an additional card of invitation to cover Kuniyoshi's picture for our next Annual. Abe Rattner and I saw him the other evening before we left New York and he told us he was inclined to send the picture entitled TO THE BALL, which we both saw with such enthusiasm at the Whitney. I have written and told him that I am sending you his card, but if for any reason he wants to change his mind he may certainly do so as a member of the jury. I have suggested that he get in touch with you should he have a change of heart.

Incidentally we saw the Shahn EPOCH and Zerbe BIG OWL at the Whitney and Rattner is delighted with both.

The next item about which I want to speak concerns Siporin; and this paragraph I will most certainly have to ask you to keep in confidence. Abe Rattner was disappointed when he saw the canvas entitled DANCERS BY THE CLOCK, and he also remembers with great pleasure the Guglielmi entitled RAMPART STREET. Being conscious always of the very restricted list to which we are trying to hold ourselves, he has asked me if I would request you to make this exchange. I realize full well that if you have acquainted Siporin with Rattner's choice, this situation would be very awkward and perhaps we cannot accomplish it at all, but I know you will completely understand and be sympathetic with the problem we face, and I just hope we have written to you in time.

We realized the other day after we had left your gallery that you had neglected to mention his name or show us any canvases of Jacob Lawrence. This of course brings up the question of stepping over our quota, but Abe was particularly interested in his work and so as I write this note I want to ask you if there was any particular reason why work of his could not be available. Abe Rattner and I expect to be in New York City on Friday the 15th of December and I would appreciate some word from you if a Lawrence canvas can be available.

Yours very sincerely,



Joseph T. Fraser, Jr.
DIRECTOR

December 11, 1950

Mr. Donald A. Shelley, Assistant Director
The Reading Public Museum and Art Gallery
Reading, Pennsylvania

Dear Mr. Shelley:

Frankly, I have given little thought to date in connection with the Williamsburg talk. The contemporary Department takes every minute of my time and I have no opportunity to consider the folk art at all these days.

However, since you inquired I supposed I have to make some decisions. For your information I shall cover the subject of American Folk Art broadly, merely mentioning the Pennsylvania German material in relation to the entire picture. Since you can handle that subject with so much more authenticity.

If I can dig up some slides -- and I really don't know where they can be obtained -- I hope to make comparative reference to the 19th century academic and the folk art, as well as their relation to contemporary art. I shall probably set on several sets of toes because I think I should make some criticism of some of the literature which is appearing with incorrect data. Another subject will probably be in relation to the problem of collecting as seen from the point of view of the dealer.

All this sounds quite formidable, but I shall do my best.

I look forward to seeing you in Williamsburg.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

December 12, 1950

Dear Charles:

Your letter of November 22 arrived here 10 days after you mailed it. I suppose it was held up because of the big storm which began in New York on the day I talked with you by telephone. At any rate, it was very late in arriving, and since I have been pretty busy with some special flights to Korea during the last couple of weeks, I have been late in answering you.

In your letter, however, you did mention that you would write about the Graves paintings and that you were sending some photos of Dove. I had hoped they would be here before I replied to you, but I am sure you are extremely busy at this time, especially with the Christmas business.

First, I want to thank you for going to so much trouble in my behalf in finding a Rattner painting. However, since oil is so definitely his medium, I do not wish to pay \$450 for a gouache. I really want a Rattner, but it looks as if I will have to wait.

It is true that I am not familiar with the new Graves paintings, although I have seen a couple of things of his reproduced which do differ from his bird pictures. I do like the Graves pictures which I have seen, and I think he is a good artist with a good future. I am, therefore, looking forward to hearing more about his late work from you. However, since I do wish to buy a good Graves painting, would you please get one for me. You mentioned in your letter the prices were from \$75 to \$200. I would like for you to get me what you consider the best available at this time. It will be o.k. to pay up to around \$200, plus or minus.

As for Dove, I have always been interested in his work. I well remember the day I went through all those Dove watercolors you had brought to the gallery before the Dove exhibition. I definitely should have bought at that time, but my picture budget at that time must have been such that I had to pass up the opportunity. The belief that the good Dove watercolors had probably been sold, plus the idea that the Dove oils were very expensive (which they may well be), led me away from further inquiry about buying one of his paintings. I am looking forward to getting from you the photos of the oils.

Now about the exhibition. The exhibition will be sponsored and paid for by Atelier. This magazine, although an outstanding art magazine in Japan, is very poor, indeed. Therefore, must be carefully considered. However, the plan is this: To show the works of 12 American painters along with the same number of modern Japanese painters. Arrangements will be completed by the end of this week for the final dates of the exhibit, but I am sure it will be held the first of February, or possibly the very last of January.

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

Since I have pictures representing eight American artists, we will need four more. We would like to have more, of course, but remembering that the magazine is mighty poor, expenses must be kept down. Actually, the editor of Atelier said that one of the newspapers here would sponsor a large exhibition of American paintings, but they want about 100 paintings. Of course, such an exhibition would require a very long time in preparation--and, of course, such an exhibition would not mean any more in publicity to you than to any other gallery. Therefore, we intend to go ahead with this smaller exhibit. I think it should be quite successful.

If you could lend three small paintings, these along with the paintings of eight artists I now have, plus the Graves picture which I want you to buy for me, would make up the 12 artists. If you can spare six paintings from your gallery, this would bring the number to 15, which would be better still, providing transportation and insurance would not be too expensive. The point is, the total number of artists or paintings must not be 14. Four is a very unlucky number in Japan, and therefore if 14 artists were shown no one would come to see the exhibit.

In your letter requesting to know who would pay for the packing, insurance and transportation of the pictures, you did not indicate or make clear if you wanted the insurance arranged for over here. If you so desire, the insurance can be arranged for here in Tokyo by American International Underwriters, which company has a very large branch here. The insurance is full-coverage marine insurance, and the insuring company, I believe, is Hanover. The company prefers the shipment to be made by air, and the charges are as follows: 50 cents per \$100 valuation on the shipment from New York to Japan, 1 (one) per cent of valuation while pictures are on exhibit in Japan, and 50 cents per \$100 valuation on the shipment from Japan back to New York.

Perhaps you can arrange this insurance more satisfactorily from New York. If not arrangements will be made here upon receipt of the number of paintings to be shipped, names of artists, and value.

Although air express is the best way to send the shipment, I am afraid the cost of \$2.37 per pound would be excessive unless the shipment would not exceed 10 or 15 pounds. Otherwise the shipment should be sent air mail to my friend,

John B. Mengel
Photo Division, Signal Section
GHQ, FEC
APO 500
c/o Postmaster, San Francisco, Calif.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

The reason for specifying air mail if the shipment is made to the APO address is that if it is not sent air mail, there is no telling what year the shipment will arrive. The cost of air mail from New York to APO 500 is 80 cents a pound.

I believe I have included all the information you requested in your letter as to the problems involved in getting the pictures over here. The one factor I do not know is the weight of the shipment, but the magazine would like to keep the shipping, insurance, and packing expenses down to a figure not exceeding around \$100.

Therefore, can you ship at least three paintings from the gallery, plus the Graves, in such a way that the cost for transportation both ways, plus insurance and packing does not exceed around \$100, we would appreciate it if you could send them as soon as possible. I know this does not give you much time to do this, but the wheels of what-ever-it-is turns so slowly over here, that this is the best I could do. And now that they want to try to make the exhibition for around the first of February, there is no time to be lost, considering the fact that one should count on around a month for the shipment to arrive, even though it is sent air mail to APO 500. I believe that even if you want me to handle the insurance from this end, it would expedite matters if you could insure the shipment over, which, incidentally, your insurance may cover anyway, and let me insure them upon arrival and until they are returned. In any event, the shipment should be made as soon as possible.

I have not indicated what pictures would be desired. Use your own judgment as to what to send. Small pictures will be quite satisfactory, as most of mine are, and also the solicitations from the Japanese artists will be for small ones, too. However, everyone will be quite disappointed if a Shahn is not included in the exhibit. He has had a write-up in some magazine over here, I understand, and several artists and editors are anxious to see an original by him.

Just as I finished writing the preceding paragraph, Vic Policar from Spporo called to say he would be in Tokyo for a week or two. He said that he could get his Kuniyoshi drawing in time from Seattle, so we will try to plan on that, too, although we really should have a Kuniyoshi oil for the show.

If you can pack the shipment to within 10 or 15 pounds, I believe you should send it by air express to me in care of Northwest Airlines, 138 Maranouchi Bldg., Tokyo, Japan, notwithstanding the trouble you had with NWA before. In this case, however, please call Mr. Cholot (pronounced show-low) at NWA's Fifth Avenue office, tell him that Howard West of Tokyo asked that he take care of things for you, and I am sure he will.

When the shipment is made, please send me a cable indicating means of transportation (AIR MAIL to denote APO air mail, AIR EXPRESS to denote Northwest Airlines), and the names of the artists included. We will pay for the cable. My cable address is NWAIR, TOKYO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Air Exp - Int. Gallo
Bog-0200 Mr.

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

On Tuesday I received the copy of the article on our paintings to be printed by Atelier, and at present the copy is in the hands of the translator. The translation will be sent to you by the end of this week. This will not be a proof, but merely a translation. The entire article will be published for the February issue of Atelier, which will be out the fifteenth of next month. As soon as there are any actual proofs available, I will send them to you, also.

One thing more. The March edition of Atelier will be published immediately following the exhibition. The editors would like to make that edition an American Painting Edition. Therefore, could you send any photographs which you might have on not only artists to be represented in the exhibition, but any other photographs of paintings of your artists that could be used by the magazine? Also, photos of other paintings done by the artists in the exhibition would be most welcome. Do you think you could get hold of a photograph of a Matta painting with permission to publish for the magazine? This would be appreciated, as the editors would like this very much. I told you about the trouble art magazines have with SCAP in getting permission to use illustrations. In fact, they have made it just about impossible for Japanese art magazines to reproduce pictures by American artists, whereas it is quite easy for them to secure all the photos desired from all other countries.

I do think this is quite enough in letter-writing for today, but I hope that I have covered all eventualities which might arise concerning the shipment so that it may be on its way very soon. The only thing I have not covered is the war. We are definitely at war, and although there may be more or less a period of stabilization of the present crisis, it will grow steadily worse. I think, though, things will be o.k. here for several months at least. I had a discussion with some of the news men yesterday, and we think it will be o.k. to send the paintings.

Jean joins me in sending you our very best regards, and we wish you and Mrs. Halpert and all the others a very Merry Christmas and a good New Year. We are looking forward to receiving the Dove photos, and as soon as they arrive, I will let you know what we would like to do about him.

Very truly yours,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

820 Wellington Crescent
Winnipeg, Manitoba
Canada

Dec. 12, 1950

Miss Aline Louchheim
The New York Times
Dear Miss Louchheim,

Your article in the
current Atlantic Monthly was
of great interest to me —
especially the mention of
the Marin portfolio — at once

hope to find out the price of add another envelope last if
the portfolio and arrange to ^{is} price too heavy for air mail -
have it sent to me at my

U.S. address before ~~to~~ Dec. 29 - ^{is} late to procure the folio for

Probably this is now out of the ^{to} this trip I still want to

Question — but if you can ^{please} order one — if the price is not
speed up operations will you ^{be} too steep —
do so?

I am an avid Marin
collector and your description
of the portfolio is exciting —

Enclosed is an American
stamp — I dare not also

Even tho' it is too
late to procure the folio for
this trip I still want to

order one — if the price is not

too steep —

at this instant it seems to

mean

me that you might know where
I can obtain color reproductions
of Charles Sheeler's paintings (other than
American Landscapes and Detroit looks at
Nature — is there any place where I might
write to obtain the Sheeler Monographs
now out of stock at the Modern Museum of Art.

I sent off the enclosed letter
which has been returned -
(perhaps it is my handwriting
that is at fault for my son
saw the envelope and asked -
"Why are you writing to
the Editors of 'Time'?")

Will you be able
and can you find time
to address Time Editors
properly and soon? I am
leaving here within a week
to spend Christmas in the
U.S. It has been my

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONSOLIDATED EDISON COMPANY OF NEW YORK, Inc.

POST OFFICE BOX No. 138, COOPER STA.,
NEW YORK 3, N. Y.

COMMERCIAL RELATIONS
DEPARTMENT

TELEPHONE
LEXINGTON 2-0100

December 13, 1950

The Downtown Gallery Inc.
32 East 51st Street
New York 22, N. Y.

Thank you, Gentlemen, for your letter of December 9.
Prompt attention will be given to your inquiry.


J. J. Formanek
Personal Service

bh

PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

December 13, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The painting by Kuniyoshi which Mr. Norton purchased from you has not yet arrived, and he is most anxious about it. Would you please start a tracer on this shipment? You might send us the receipt number, so that we can also start checking from here.

Sincerely yours,

Willis F. Woods
Willis F. Woods
Director

WFW:nf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U. S. A.

December 15, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

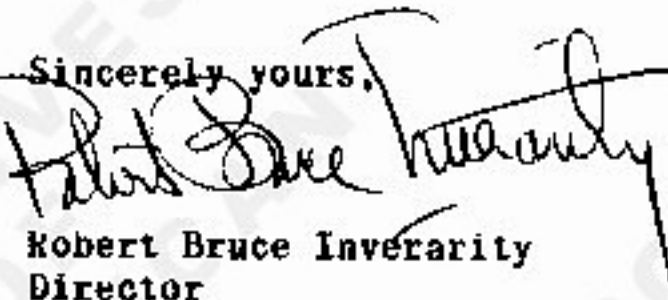
Dear Mrs. Halpert:

Just a short note to tell you I had hoped to see you recently while I was in New York. However, I arrived there and immediately contracted ptomaine poisoning, spent several helpless days in a hotel, and frankly got out of New York as fast as I could. However, I will most likely see you sometime in May.

Everything here is going along wonderfully. The building is coming up very fast and we are going to have a superb structure. The collections have now arrived which Miss Bartlett collected, as well as donations which we are receiving now from other collectors. I do hope that after we get the exhibitions installed and in operation that you will favor us with a visit. We have practically no American folk art and Miss Bartlett on a recent trip here indicated her interest in this field.

My primary purpose in writing was really to wish you a very happy holiday season.

Sincerely yours,


Robert Bruce Inverarity
Director

RBI:gem

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

15 December 1930

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Willis F. Woods, Director
Morton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

Henry Haydenryk, the framer, had a serious fire in his factory, suffering the loss of almost all undelivered frames. Among these was the frame for the Kuniyoshi. With the Christmas rush following on the heels of the fire, he has fallen behind in delivering frames. Last Monday, however, Budworth picked up the framed painting and you should receive it in the near future. If it does not arrive within a reasonable time, I would suggest that you communicate with Budworth who will have packed and shipped it.

Mrs. Halpert joins me in sending the season's greetings to you and to Mr. and Mrs. Norton.

Sincerely yours,

Charles Alan
Associate Director

December 15, 1960

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

Thank you for sending me the Kuniyoshi card. I am delighted that you and Mr. Rattner were so pleased with "To The Ball", and the two paintings by Shahn and Zerbs at the Whitney.

The next item presents a very embarrassing problem, for everyone concerned. Your letter arrived yesterday and Charles Alan immediately advised Guglielmi that "Rampart Street" would be included in your show. This would be fine if I had not spoken my piece before to Siporin who came in shortly after you had made the original selection, and I advised him that "Dancers by the Clock" would be included in the Pennsylvania show. Thus, one of these two boys is going to be awfully mad at Rattner if he is withdrawn at this stage. Of course you are free to carry out your decision irresponsibly, but I would like to make a female-Solomon suggestion. Why not take the Guglielmi and a small picture by Siporin; the combination of which would not exceed the wall space of the original choice of "Dancers by the Clock".

Do let me know your decision. I am sure that there will be no suicide in Philadelphia or in New York, but I do hope that the matter can be straightened out to the satisfaction of everyone concerned.

And so, my very best regards.

Sincerely yours

THE TAFT MUSEUM

316 PIKE STREET, CINCINNATI 2, OHIO

AFFILIATED WITH THE CINCINNATI INSTITUTE OF FINE ARTS

SPECIAL - AIRMAIL

December 15, 1950

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Late in January the Cincinnati Symphony Orchestra plans, with the co-operation of the Cincinnati Art Museum, the Taft Museum, University of Cincinnati, Xavier University, Cincinnati Civic Theatre, Music Drama Guild and other organizations in this city, to present a month long review of the high-lights in music, art, thought and literature of the first twenty-five years of this twentieth century, to be featured as the CINCINNATI BIENNIAL -- FESTIVAL OF THE ARTS, 1900 - 1925.

I have chosen to present an exhibition that will be in honor of Alfred Stieglitz and his great contribution to America. I plan to show chronologically material exhibited at his gallery at 291 and in those years following to 1925 including paintings, sculpture, photographs and Negro sculpture.

I would particularly like to ask you if you have any early John Marin's (I am delighted that Marin is with you)?

I am enclosing an outline for your consideration and suggestions. Material has been made available to us from museums and galleries, but I am sure that you will have many constructive ideas, and probably have additional material. If so, would you please send me a list and photographs, if possible?

The Taft Museum exhibition dates will be from January 27 through March 18, 1951. Due to the complexity of the installation, I would like to have the material in Cincinnati

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert 2

December 15, 1950

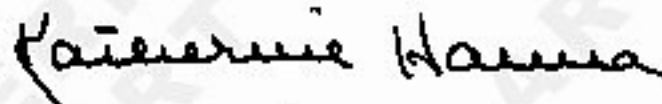
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

by January 15. We will assume all packing, insurance and shipping charges and will co-operate with you in any other way you desire.

We will be most grateful for any help that you can give us to make this exhibition as perfect as possible, and I trust that you will agree to co-operate with us in this notable exhibition.

With all good wishes for the Holiday Season, I am,

Most sincerely yours,



Katherine Hanna,
Curator

KH:jk

Enclosure

December 18, 1950

Mr. Sam Cantey, 111
Member, Board of Directors
Fort Worth Art Association
Box 2360
Fort Worth 1, Texas

Dear Mr. Canty:

I believe I wrote you some time ago to ascertain whether you had changed your plans in connection with the exhibition of the Pioneers in American Art.

Since the time is drawing close, I am eager to know what your intentions are in this connection, and since it will be necessary for us to assemble the paintings tentatively selected.

Would you please let me know.

And I do hope that you will be in town before the end of January to see the exhibition of the new paintings by John Marin which are to go on view on December 27th. It is a magnificent collection and is supplemented by a retrospective group of his paintings in both media in the new John Marin Room we recently built for the purpose. It will be so nice to see you again.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1901

SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. The filing time shown in the date line on cablegrams and night letters is STANDARD TIME at point of destination.

NA125 DL PB=CINCINNATI OHIO 18 1040A

1850 DEC 18 PM 12 20

MRS EDITH GREGOR HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST

WOULD LIKE SIX IMPORTANT MARIN PAINTINGS SHOWING HIS
DEVELOPMENT IF POSSIBLE DOING YEARS AT 291 AND TO 1925
ANY PAINTINGS OWNED BY STIEGLITZ OR ANY CONNECTION WITH HIM
WOULD CERTAINLY MAKE EXHIBIT INTERESTING

CATHERINE HANNA CURATOR TAFT MUSEUM

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

December 19, 1950

Mr. Morton May
Parsons-Barr Company
St. Louis, Missouri

Dear Mr. May:

In view of the fact that your collection includes not only outstanding French and Mexican artists, but Americans as well, I am eager to have you see the forthcoming exhibition of new paintings in oil and watercolor by John Marin with whose work you are no doubt familiar.

In addition to the special exhibition, we shall have on view a retrospective group of work giving a cross section of his various periods in the two media. The latter will be in the new Marin Room which we have just completed for the purpose.

Because in the past it has been difficult to see a large group of paintings by this great American artist, the combination exhibition at this gallery offers an excellent opportunity to become fully acquainted with his work. Thus, I hope you are planning to be in New York during the designated period. It will be a great pleasure to meet you.

Sincerely yours

EGM:la

December 19, 1960

Mrs. Kathryn B. Greywax, Director
Department of Education
Division of the State Museum
State House Annex
Trenton 7, New Jersey

Dear Mrs. Greywax:

When I returned from a trip to Ohio I found your very nice letter.

I want to congratulate you on the appearance of the exhibition and the entire atmosphere of the opening. I can also tell you that Mr. Marin was greatly pleased with the occasion.

I have asked John Marin, Jr., to see what he can do about the scroll, with the possibility of having a photostat made of it in the very near future. I believe Mr. Alas corresponded with you regarding the details of the price list and the future lecture to be held.

May I also take this occasion to congratulate you on your Twenty-fifth Anniversary.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 19, 1960

Mr. Fred Olsen
Olin Industries
East Alton, Illinois

Dear Mr. Olsen:

Because of your interest in the more advanced painting of our time, I am very eager to have you see our forthcoming exhibition of new paintings in oil and watercolor by John Marin whose personal seeing, youthful vigor and originality grow with his years.

In addition to the current examples in the special exhibition, a retrospective group of his work will be on view in the special John Marin Room we have just completed.

I do hope that you will come in to see these two exhibits by the fore-runner of the various new tendencies practiced by the younger generation today.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

19 December 1950

Mrs. R. C. Riley
820 Wellington Crescent
Winnipeg, Manitoba
Canada

Dear Mrs. Riley:

Your letter to Mrs. Loughbain was forwarded to us as representatives
for Mr. John Marin.

There are two editions of the Marin book. Edition I contains 30 fac-
simile reproductions of drawings, 8 reproductions of watercolors and
color-drawings, plus an original etching executed especially for this
portfolio; this edition and the etching are limited to 125 copies.
Edition II is identical, but does not include the etching; it is
limited to 300 copies. Edition I is priced at \$32.00 and Edition II
is \$32.00. While we do not customarily deal in books, we are selling
this portfolio, and we shall be glad to fill your order.

Sincerely yours,

Charles Alan
Associate Director

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist is
deceased, it can be assumed that the information
may be published 60 years after the date of sale.

December 19, 1950

Mr. John L. Senior, Jr.,
131 East 66 Street
New York, N. Y.

Dear Mr. Senior:

In view of the fact that your collection includes not only outstanding French and Mexican artists, but Americans as well, I am very eager to have you see the forthcoming exhibition of new paintings in oil and watercolor by John Marin with whose work you are no doubt familiar.

In addition to the special exhibition, we shall have on view a retrospective group of work giving a cross section of his various periods in the two media. The latter will be in the new Marin Room which we have just completed for the purpose.

Because in the past it has been difficult to see a large group of paintings by this great American artist, the combination exhibition at this gallery offers an excellent opportunity to become fully acquainted with his work. Thus, I hope you will come in during the designated period. It will be a great pleasure to meet you.

Sincerely yours

EGH:ls

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1960

Dear Kate:

It was good to hear from you.

I hope that you and Holly got down to Mexico on schedule and that you are very comfortably settled. Do let me know what you are doing and whether you have made any interesting contacts.

As for me, life goes on at the same hectic pace. I have just returned from a trip to Youngstown and Akron, Ohio where I tried to do my bit for art and got myself well knocked out. Within a couple of weeks I am going down to Texas for the same purpose and probably with the same results, but I suppose an old war horse can't stop in her tracks. In any event I manage to have some fun.

Do write me soon. And, my best for a Happy Holiday.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1960

Mr. Walter Bareiss
Round Hill Road
Greenwich, Connecticut

Dear Mr. Bareiss:

Because of your interest in the work of contemporary Masters, I am very eager to have you see the forthcoming exhibition of paintings in oil and watercolor by the American master, John Marin, who has anticipated so many of the current directions followed by our younger generation.

In addition to the new paintings in this special exhibition, there will be on view in the new John Marin Room we have just completed, a selection of paintings representing a cross-section of his previous years.

I do hope that you will come in to see this exhibition which offers one of the rare opportunities to view at one time a large group of paintings by Marin. And, it will be a great pleasure to meet you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1950

Mr. Leigh B. Block
1260 Astor Street
Chicago, Illinois

Dear Mr. Block:

Because of your interest in the work of contemporary masters, I am very eager to have you see the forthcoming exhibition of paintings in oil and watercolor by the American Master, John Marin, who has anticipated so many of the current directions followed by our younger generation.

In addition to the new paintings in this special exhibition, there will be on view in the new John Marin Room we have just completed, a selection of paintings representing a cross-section of his previous years.

I do hope that you will come in to see this exhibition which offers one of the rare opportunities to view at one time a large group of paintings by Marin. And it will be a great pleasure to meet you.

Sincerely yours

ROHL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1920

C96

Mrs. E. Elias Parkinson
135 East 74th Street
New York, N. Y.

Dear Mrs. Parkinson:

Some time ago I promised to let you know when we would have a comprehensive group of Marin paintings accessible. Now that the Marin Room has been completed I have had an opportunity to go through his entire stock and have selected some outstanding examples (in my opinion) which I think will be of special interest to you.

In addition, as you will note from a catalogue to be mailed shortly, we are planning to exhibit a collection of his new paintings from December 27th to January 27th. Thus, you will have a very complete picture of his great contribution to American art and to all art.

I look forward to seeing you very shortly.

Sincerely yours

EGH:la

December 20, 1960

Mr. Roger L. Stevens
18 West 85 Street
New York, N. Y.

Dear Mr. Stevens:

I am sending you this note as a special invitation to the forthcoming exhibition of recent paintings in oil and watercolor by John Marin, in whose work you expressed a special interest.

This new group of pictures demonstrates the continued creativeness of this remarkable artist, the constantly fresh approach and new vigor.

In addition to this special exhibition we have arranged a retrospective group of his paintings in the new John Marin Room we have recently completed, thus, giving a comprehensive picture of Marin's contribution to American art.

I do hope that you will make a special effort to come in to see the show.

Sincerely yours

ZOHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1960

096

Miss Adeline Wing
1040 Park Avenue
New York, N. Y.

Dear Miss Wing:

Under separate cover we are sending you a catalogue of the John Marin exhibition which opens at this gallery on December 27th. In this exhibition there are twenty-two paintings in oil and watercolor, produced in the year of 1960 in Maine, in Jersey and in New York. All of them demonstrate the extraordinary vitality, imagination and creativeness of this great American artist.

In addition to the new paintings, a retrospective group of his work will be on view in the newly erected John Marin Room. Thus, you will have an opportunity to survey a fairly good cross-section of Marin's work, and will have a similar opportunity to become acquainted with it.

I do hope you and your sister, Miss Caroline Wing, will come in soon, as I am looking forward to the pleasure of meeting you.

Sincerely yours

EGH:1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SCHOOL OF ARCHITECTURE AND ALLIED ARTS

university of oregon • eugene, oregon

December 23, 1950

Mr. Charles Allen
The Downtown Gallery
32 East Fifty-first Street
New York City

Dear Mr. Allen:

In the manuscript for a projected book which I now am endeavoring to complete, I devote my concluding chapters to a study of the creative relationships possible between architecture on the one hand and painting and sculpture on the other.

One of the most striking examples I have ever come across showing what a grandly conceived sculpture in the round can do to a contemporary architectural setting is THE SPIRIT OF THE DANCE by William Zorach, now established at the site originally intended, in Radio City Music Hall. I have been in correspondence with William Zorach concerning this work, and plan to feature it in my book.

For the purpose, however, I shall need a photograph illustrating the sculpture in its present setting (preferably 8"x10" glossy). Mr. Zorach has photographs of this sculpture as shown in other settings but none as shown in Radio City Music Hall itself. He reports in a card recently sent to me that on a visit made to the Downtown Gallery he has happened to run across the very photograph for which we are looking. He recommends that I write to you directly in the hope that you might be willing to let me use this photograph in my forthcoming book.

If you find that you can come to my assistance in this way, I should be warmly grateful to you, happy to pay the cost of the print, and careful at time of publication to make full acknowledgment.

Sincerely yours

Wallace S. Baldinger

Wallace S. Baldinger
Associate Professor
History of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

DALLAS 1, TEXAS

December 23, 1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

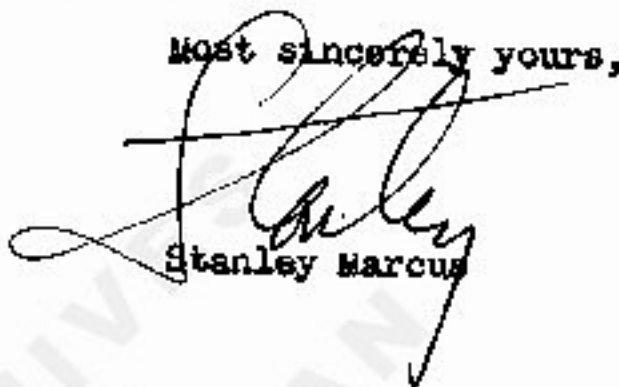
MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK, N.Y.

MY DEAR EDITH:

Would you mind letting me know who
handles the works Bernard Ferlin.

With best regards, I am

Most sincerely yours,


Stanley Marcus

SM:fp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 25, 1950

Gentlemen:

You sent me the other day a catalog to your John Marin Exhibition of oils and water colors. I wonder if you would mind sending me another one of these with prices on them marked? Of course I am particularly interested in the water colors and if you have any other water colors beside these I should like to see the list of them also.

Sincerely,

gth
Archibald C. Edwards
611 Terminal Building
Oklahoma City, Oklahoma

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51 Street
New York, New York

[Nov 26 1905]

Dear Edith: [Nov 26]

You have a good
memory! I had a
sense of embarrass-
ment when I saw
the Davis, that I
had admired.
Just the same,

I am glad to have it, for
I like it very much
indeed. Thank you
for your generous
thought for me.

I shall be seeing you
Thursday and am so
end flattered by your
asking me
May 1951 bring peace!

Elizabeth
26th December. (over please)

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Just discovered
that matching
envelopes are
gone. Excuse, please

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

27 December 1950

Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Miss Halpert:

Thank you for your letter of December 19th.
I'm very much afraid our New York gallery seeing schedule is fixed and unchangeable. I'm very sorry that you will not be there, but Mr. Hopper and I will be looking forward to having Mr. Charles Alan show us your selection of artists.

Yours sincerely,



Hermann Warner Williams, Jr.
Director

MATHIAS KOMOR

CHINESE FINE ARTS

PEKING SHANGHAI NEW YORK
38 EAST 51ST STREET

NEW YORK 22, N. Y. Dec. 28, 1950

Mrs. E. Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

regarding the fine African wood mask, which you
were kind enough to buy from me some time ago, I beg to
state that in my opinion its present market value is
\$400.00

With the compliments of the Season I am

Yours sincerely,

Mathias Komor



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

December 28, 1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Kuniyoshi has finally arrived, and it is in good condition. I am enclosing the signed receipt and my check for \$2250.00 in payment for the picture. Thank you for the biographical data on the history of the painter.

When Mrs. Norton and I were in New York we both were pretty busy and did not see all the people whom we would like to have seen.

I presume the Sheeler will come to hand now before long, and when it does I shall be glad to send you a check for that.

I have not talked over with Mr. Woods the publicity matter, but will do so soon.

Hope this finds you well.

Yours sincerely,

R. H. Norton

RHN:nf

Enc.

THE NEW-AGE GALLERY, INC.
Distributors for NEW-AGE COLOR-SLIDES.

Rosa Pringle, Director
138 W 15, NYC 11

Watkins 4- 8031

29 Dec. '50.

Mr. Charles Alan,
Assoc. Director, Downtown Gallery, Inc.
32 East 51st Street, N.Y.C.

Dear Mr. Alan:

The last batch of slides we made (on Dec. 14) have come out very badly. Since it is our substitute photographer who has made these too, I will not attempt another assignment with him.

I can not possibly take the risk, either professionally or financially, for our project, which was just getting some where. Much less do I wish anyone else to be inconvenienced.

As much as I regret it the only thing I can do is to ask that you take out those slides you mentioned, as not satisfactory, from the time before this; we will adjust your account with a refund for these.

As soon as I possibly can I will have our own photographer do more.

I am negotiating for a camera for him now.

In the meantime, if you and Mrs. Halpert were still interested in having some of the large sized kodachromes made, (6 or 8 at a time), I feel sure these could be done successfully by this photographer, in his own studio. It is not far from your address: originals of the works as formerly explained, would need to be sent him, for overnight, or a day and night. We are still holding open such possibilities with him. But the 2"x2" s do not seem to be his line.

"ART TO LIVE WITH" By LIVING ARTISTS
Gallery Hours: 11-5 Daily, Except Sunday

THE NEW-AGE GALLERY, INC.

Distributors for NEW-AGE COLOR-SLIDES

Rosa Pringle, Director

138 W 15, NYC 11

Watkins 4-8031

Mr. Alan:

12/29/50

2.

I had your 3 Kuniyoshis ready to return,
but have been asked to hold 2 for further check-
ups with our duplicator. It seems that this time
it is Eastman's that did some funny business with
one or two and he is getting them to make adjust-
ments.

I will bring back the 1 here anyhow, if
you wish. It may be another week before I would
have the others.

It is with sincerest regret that I have to
write this. I am really sick over some of the
things that are happening.

Thank you again for your patience, and your
real cooperation,

Sincerely,

Rosa Pringle
(Rosa Pringle)

Director: NEW-AGE GALLERY, Inc.

I will greatly appreciate your keeping our plans
in confidence. I am working to obtain financial
sponsorship to assure our photographer of full-
time work for this service, and will keep you
informed.

"ART TO LIVE WITH" By LIVING ARTISTS

Gallery Hours: T-F Daily, Except Sunday



ART GALLERY
CARNEGIE HALL

UNIVERSITY OF MAINE
ORONO, MAINE

December 29, 1950

MISS EDITH GREGOR HALPERT
director
THE DOWNTOWN GALLERY
32 EAST 51 street
NEW YORK, 22, NEW YORK

MY DEAR MISS HALPERT:

Thank you very much for your letter of December 20th, in which you tell me about your current Marin Showing, and about the catalogue which you are sending me. I know this will be another stunning Marin exhibit, if what I saw at Cape Split this summer is any example of what is included in the show. What a man!

Thanks, too, for sending notice to the Misses Wing, who are very devoted friends of the University of Maine Art Gallery. Their generosity and friendship have aided much in these formative years of our present collection. They are very fine ladies...never seeking publicity or fame for what wonderful things they are constantly doing.

Since this summer, while talking with Marin and with the Sellgmans, I have been hoping to write you as to the possibilities of getting a Marin Show here during the 1951-52 Program of Exhibitions. This seems like the proper time to bring up such a matter.

In view of the fact that our university recently granted Marin an honorary Phd. in the Fine Arts, it would be very fitting and timely to present the man's work for the first time in this area, where there are numerous people devoted to his work....with an eye to gaining one of the works for our collection as a gift from some interested person.

The only stumbling block, however, is that we operate on a very limited budget for exhibits...and I'm afraid we'd have to have a pretty accurate estimate of the costs of such a show well in advance....so that proper allowances could be made in our expenditures for that year.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

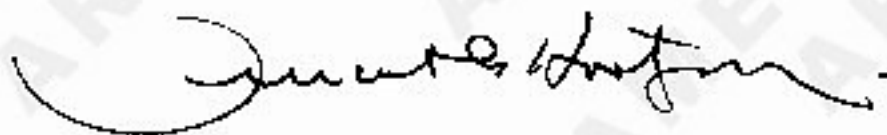
2.

Does this exhibit seem possible from your angle... and if so, what would be the costs as you estimate them (crating, insurances, shippage, etc) Our gallery could present about fifteen works for a full month, anytime between October 1951 and June 1952.

I know Marin himself would look upon this show with favor, since he was very much impressed with our university when he was here this summer. I did not bring up the matter with him.

I hope all goes well with your gallery in the New Year. I shall, of course, stop in to see you on my next visit to New York.

Very cordially yours,



VINCENT A. HARTGEN
head, department of art

December 30, 1960

Ans.

Mr. Perry Rathbone, Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Rathbone:

I do hope that you are planning to be in New York before January 20th as I am particularly eager to have you see the 1960 series of paintings by Marin in oil and in watercolor. The exhibition will be on until that date. We also have a group of his earlier paintings in the new John Marin Room. These are retrospective and are varied in subject matter thus giving an excellent cross-section of Marin's contribution to American art.

I look forward to a visit from you.

Sincerely yours

EGHla

not to publishing information regarding sales transactions, and that the artist or publisher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1950

Mr. Otto Karl Bach, Director
The Denver Art Museum
Fourteenth Avenue & Adams Street
Denver 4, Colorado

Dear Mr. Bach:

I am sorry to be so late in replying, but I have been out of town and I notice that your show does not open until March.

We have nothing that would be considered early enough in the way of paintings. The only battle scenes we have are considerably after the Revolutionary days and include two Civil War battle scenes, which are exceedingly fine, and one of the War of 1812. Also, the only pair of early portraits are dated about 1775 but do not represent any specific historical personality. They are by an anonymous painter and of an anonymous pair.

The same is true of the sculpture. Most of it is dated between 1800 and 1850. We have the famous figurehead of Ceres which was on exhibition at the National Gallery and is on its way to the Akron Art Institute at the present time. This would be available in time for your show, as well as the pair of wood carvings which were also in the National Gallery exhibition; one used on a Hudson River Boat representing Henry Clay; the other a historical figure about the same size representing General Dix. The carousel figure we have is late 19th century of a white horse. We also have a circus figure of about the same period. The weathervanes in each instance are also of the 19th century.

In our collection we also have a painting of Mt. Vernon with figures in the foreground allegedly including General Lafayette, as well as a portrait of Stonewall Jackson.

If the dates do not disturb you I shall send you the photographs immediately. Please let me know.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1960

Mrs. Samson R. Field
1070 Park Avenue
New York, N. Y.

Dear Mrs. Field:

Since you have expressed an interest in the work of John Marin, I hope that you will be in to see the current exhibition which continues until January 20. All the pictures are of 1960 and includes both oils and watercolors. In addition to the special exhibition a retrospective group of his paintings will be on view in the special John Marin Room.

Do come in.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1950

Mr. Stanley Marcus
Heiman-Marcus
Dallas 1, Texas

Dear Stanley:

Maey reports to Gimbel's that Bernard Perlin is represented by the Knoedler Galleries. I can also report that if you want a picture by him "I can get it for you wholesale".

When are you coming up this way. We all miss you. My best regards to you and the family and wishes for a Happy New Year.

Sincerely yours

EGH:la

December 30, 1950

Mr. E. E. MacCrone
416 Burns Drive
Detroit, Michigan

Dear Mr. MacCrone:

It just occurred to me that the easiest way for you to decide on a specific Marin for your collection would be to hop into a plane and fly in to see the current exhibition of new paintings produced during the year of 1950. It is really a superb exhibition.

In addition to the new work we have an excellent group of earlier paintings on view in the special John Marin Room we designed and completed recently. I do hope you will come in before January 20th.

Meanwhile, my very best regards for a Happy New Year.

Sincerely yours

EGH:1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1960

Mr. Russell A. Plimpton, Director
Minneapolis Institute of Arts
201 East 24th Street
Minneapolis, Minnesota

Dear Mr. Plimpton:

We are so puffed up about having the annual Marin show at this gallery that I am very eager to have you see this superb collection of paintings in our quarters. Included, are oils and watercolors produced during 1960. In addition to this exhibition we have on view a retrospective group of Marin's work in the new room we designed for the purpose.

Perhaps you will be finally tempted sufficiently on seeing the large collection of Marins to make an acquisition for the Institute. In any event, it will be awfully nice to see you again.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

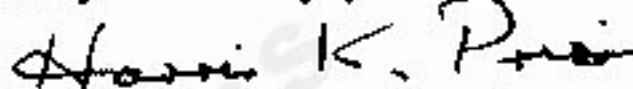
December 30, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpert:

I have recommended to our Board of Trustees that we purchase the painting, "Second Floor Front", by Karl Zerbe for our permanent collection. As I understand it, the price is \$900. Is this net or will there be a museum discount? In any case we shall be returning the other paintings some time next week. Will you kindly send me a bill for the "Second Floor Front", and if my Board approves the purchase, you will receive a check promptly.

Very sincerely yours,



Harris K. Prior, Director
COMMUNITY ARTS PROGRAM

HKP:AR

December 30, 1950

Mr. William Constable
Curator of Paintings
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Constable:

We are so puffed up about having the annual Marin show at this gallery that I am very eager to have you see this superb collection of paintings in our quarters. Included, are oils and watercolors produced during 1950. In addition to this exhibition we have on view a retrospective group of Maria's work in the new room we designed for the purpose.

Perhaps you will be finally tempted sufficiently on seeing the large collection of Marins to make an acquisition for the Museum. In any event, it will be awfully nice to see you again.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1960

Mr. Sanford Low, Director
New Britain Art Museum
58 Lexington Street
New Britain, Connecticut

Dear Mr. Low;

I hope that you and Mrs. Low are planning to be in New York before January 20th so that you can see a complete collection of paintings in oil and in watercolor by John Marin. All of these were produced during 1950. In addition to the new examples we have a retrospective group on view in the specially designed John Marin Room on the lower floor. I think you will agree with me that the combination of the two groups offers a rare opportunity to become acquainted with one of our great artists of all time.

In any event it will be awfully nice to see you again.

Sincerely yours

ECM:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1950

C 96

Mr. Benjamin Tepper
1085 Kenyon Avenue
Plainfield, New Jersey

Dear Ben:

Perhaps the New Year will provide better art entertainment for you and Hazel, and perhaps the Marin show which is now current, will serve as the appropriate puller-inner.

Seriously, I think you should see this superb group of new paintings in oil and watercolor now on view, together with a retrospective group we have on exhibition in the special John Marin Room.

In any event, do come in, it would be so nice to see you. And, Happy New Year.

Sincerely yours

EGH:la

December 30, 1950

Mr. William Zinsser
429 Park Avenue
New York, N. Y.

Dear Mr. Zinsser:

Since you have expressed an interest in the work of John Marin, I hope that you will be in to see the current exhibition which continues until January 20th. All the pictures are of 1950, and includes both oils and water-colors. In addition to the special exhibition a retrospective group of his paintings will be on view in the special John Marin Room.

Do come in.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Denman]

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

December 31, 1950

Dear Charles:

Thank you for your recent letter and thank you very much for buying the Graves for us. It sounds wonderful, and we are very anxious to see the painting. Frankly, I am glad that you think the painting has a pronounced Oriental appearance, as that is one of Graves' strong characteristics. I am inclosing a check for \$175 for the cost, although there may be an additional one to cover the dry mounting.

Within the last several days the Mainichi newspaper, the second largest paper in Japan and the foremost promoting newspaper of art in this country, learned through Mr. Abe, the writer of the article in Atelier, about the proposed exhibit. The newspaper is quite interested in the exhibit and prevailed upon Mr. Tanaka to allow the newspaper to share in the sponsorship of the exhibition. Mr. Tanaka agreed to this, so now the exhibit will be co-sponsored by Atelier and the Mainichi.

Yesterday I spent most of the afternoon talking with Mr. Abe, Mr. Tanaka and the promotion man and art editor of Mainichi. They have made arrangements with Mitsukoshi Department Store, the largest in Japan, to handle the exhibit in their gallery. It is the same gallery where many important exhibits are held here and the same one which exhibited the works of Isamu Noguchi, while he was here.

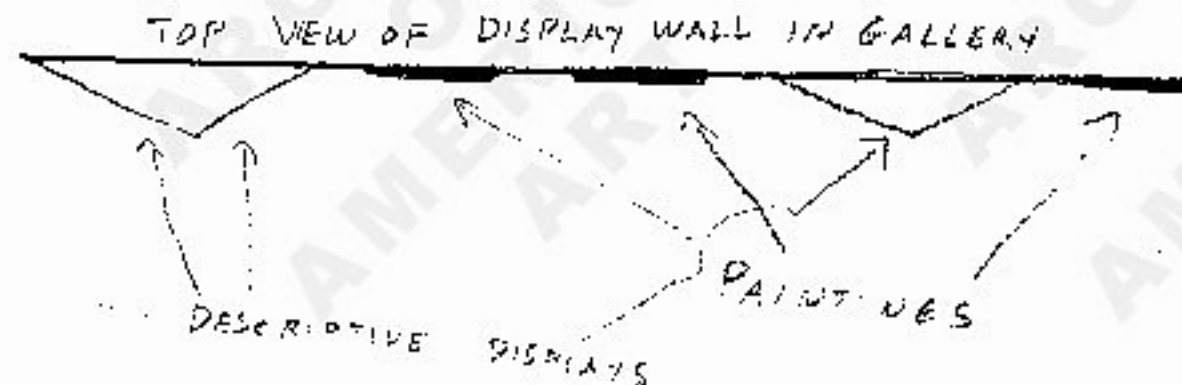
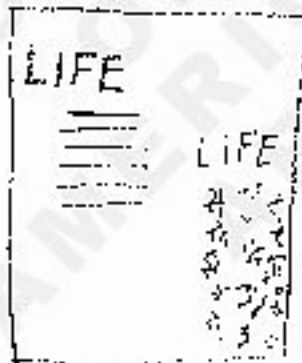
We are very happy that you can send the pictures that you propose. However, since it is the number of artists represented instead of the number of pictures, the total number of artists including those you are sending will equal 14. They are: Marin, Brice, O'Keeffe, Lea, Davis, Tam, Sheeler, Jones, Graves, Spencer, Levine, Dove, Shahn, and Kuniyoshi. Could you please add one more small something to the shipment to make the total 15?

The Mainichi will begin getting up its publicity on the show next week, as they want to have it well publicized prior to the opening. The newspaper thinks it will attract wide attention here.

One more thing. Please send me one or more sentences from various publications which you have on file about the work of each artist. It will be used in a display alongside the pictures in describing something about each artist. For instance, if a sentence or two from Life Magazine is used to describe something of or about Stuart Davis, the display will be constructed in which the masthead of Life is duplicated, and under this the descriptive material. Alongside this will be the same thing translated into Japanese. For the Japanese artists, something will be picked out from various Japanese publications, which in turn will be translated into English. Like this:

NORTHWEST AIRLINES INC.

TOKYO, JAPAN



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I think it would be better to have as many different American publications as possible represented, as it will show that these particular artists have been widely written about in America.

I would like to discuss with you at more length about why you should definitely send the shipment to me instead of Atelier or Mainichi, but I must finish this letter very quickly as I am off to Korea within a few minutes, and "rush" is my middle name at this point. I agree that air express via Northwest is the best. If a Japanese firm should make a claim in case of damage, they could not accept dollars, but only Yen which would have to be exchanged at very unfavorable rates. I am the only one who could accept U. S. dollars, and everything will be o.k. The insurance company also will make the Downtown Gallery a co-insurer along with me if you like. Please send the shipment to me:

John C. Denman
Northwest Airlines, Inc.
138 Marunouchi Bldg.
2 Marunouchi
Chiyoda-ku
Tokyo, Japan

I must be on my way, but felt I must write you this information before leaving.

With very best wishes for the New Year.

Very truly yours,

John

MAGAZINE OF ART

PUBLISHED BY THE AMERICAN FEDERATION OF ARTS
EDITORIAL OFFICES: 22 EAST 60 ST., NEW YORK CITY 22
TELEPHONE: PLAZA 9-7872

Dec. 31, 1950

Mrs. Edith G. Walpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Edith:

Helen Franc tells me that you are considering writing an article telling what you feel is wrong with the jury system of picking art shows.

If you do the article, I hope you'll let us have a look at it. It might be of great interest to our readers.

With best regards and all good wishes for a Happy New Year,

Sincerely,



James Thrall Soby
Acting Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. F. MARSHALL, PRESIDENT

1301

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

DA574

D•LLN315 NL PD•DALLAS TEX 30

DEC 31 AM 12 31

MRS EDITH HALPERT•CARE DOWNTOWN GALLERIES

32 EAST 51 NYK

IN RECEIPT OF YOUR GOOD ADVICE DELIVERED BY FRIEND
BYWATERS IN RE SUPER ABUNDANCE OF POLITENESS AMONG
MARCUS BROTHERS• IN TRYING TO FOLLOW THIS ADVICE
SEEN UNABLE TO STOP AND THEREFORE FIND OURSELVES
MAKING ULTRA RUDE OFFER OF 800.00 FOR THE TWO PICTURES
BY SAPORIN PLUS A ROCKING HORSE BY SHAN WIRE REPLY
TO EDWARD MARCUS HAPPY NEW YEAR

THE MARCUS BROS JUSTIN 1280

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE